

0657. MOZART TO HIS FATHER, SALZBURG

*Mon très cher Père!*¹

Vienne ce 12 de Janvier
1782

I have started an answer to your last letter² of the 7th – but cannot possibly finish writing it completely – [5] because one of Countess *Rombeck's*³ servants has just come and said to me I might be so good as to come to the Countess for a little music. – Now I must first of all have my hair dressed and then put on other clothes from head to toe, therefore |: since I certainly could not leave you without my news :| I cannot tell you much. – *Clementi*⁴ plays well when it depends on the *execution* of the right-hand. – [10] his *force*⁵ are the *passages* in thirds⁶ – otherwise he does not have a kreuzer's worth of feeling or taste. In a word, a pure *mechanicus*. – The *hairdresser* is here. – I must close. More of this with the next letter. – I beg you, make me happy by your contentment – I beg you. I know for certain that you will yet love my dear Konstanze. – I wish you well in every way. [15] I kiss your hands 1000 times and am, sir, eternally your

I embrace my dear sister
with my whole heart.

most obedient son
W: A: Mozart

¹ = “Vienna, this 12th day of January, 1782 / My very dear father!”

² BD: No. 0655, lost.

³ “gräfin”. BD: Marie Karoline, Countess [Gräfin] Thiennes de Rumbeke, cousin of Count [Graf] Johann Philipp Cobenzl and Mozart's first pupil in Vienna.

⁴ BD: Muzio Clementi (1752-1832, Deutsch Bild No. 335), pianist and composer. Employed as an organist at the age of 9. 1766-1780 in England and London. Competed publicly with Mozart in Vienna in 1781 (cf. No. 0659/44 ff.). Mozart saw his gift as primarily technical (cf. Nos. 0659/40-43; 0750/35-41). He advised his sister not to spend too much time on his sonatas (mentioned in a number letters between the two of them) so as not to lose the calm poise of her hand position (cf. Nos. 0651/114; 0750/24 ff.).

⁵ = “strength”.

⁶ BD: e.g. Toccata op. 11 with scales in thirds *prestissimo*.